

# ROM

MAGAZINE of the ROYAL ONTARIO MUSEUM

WINTER 2019

## TREASURES of a DESERT KINGDOM

*The Royal Arts  
of Jodhpur, India*

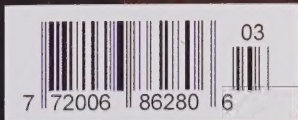
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### BEING JAPANESE CANADIAN

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FOCUSES ON EXILE,  
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AND INTERNMENT

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STORIES OF  
**POWER**  
OBJECTS OF  
**BEAUTY**

— **TREASURES** OF A —  
**DESERT KINGDOM**  
THE ROYAL ARTS OF JODHPUR, INDIA

**MARCH 9 – SEPTEMBER 2, 2019**

TICKETS AT **ROM.CA**

#ROMJodhpur

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The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait. This exhibition is organized by the Museum of Fine Arts, Houston with the collaboration of the Mehrangarh Museum Trust, Jodhpur, India. The ROM is an agency of the Government of Ontario.





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volume 51: number 3

2019 winter

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Portrait of Maharaja Jaswant Singh II by Bert Harris

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- 16 TREASURES OF A DESERT KINGDOM**  
The Royal Arts of Jodhpur, India





## contributors



### JENNIFER ORPANA ASSISTANT CURATOR

Jennifer Orpana is helping curate the *Treasures of a Desert Kingdom* exhibition, led by coordinating curator Dr. Deepali Dewan. She also works with The Family Camera Network to establish an archive of family photographs and oral histories at the ROM.



### JENNIFER CZAJKOWSKI DEPUTY DIRECTOR, ENGAGEMENT

Jennifer joins the ROM from the Detroit Institute of Arts, where she was Vice President, Learning and Audience Engagement. She is responsible for designing and implementing strategies that deepen and enhance the Museum experience for visitors.



### DANIELLE DUFAULT ILLUSTRATOR

Danielle is a scientific illustrator and research assistant in Vertebrate Palaeontology. Working with researchers, she creates specimen illustrations, anatomical diagrams, skeletal reconstructions, and life restorations of the prehistoric animals being studied in the lab.



### KELLY FERGUSON GEOLOGY DATABASE TECHNICIAN

Kelly is an archaeologist whose research focuses on archaeology and archaeobotany in the North American Northeast. She and her trusty trowel will return to the field this summer when she teaches at the Mohegan Archaeological Field School in Connecticut, USA.

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### HOURS

Monday–Sunday:  
10:00 a.m. to 5:30 p.m.

### ROM LIBRARY & ARCHIVES

**Public hours**  
Monday–Friday:  
10:00 a.m. to 5:00 p.m.

### GENERAL ADMISSION PRICES

ROM Members: FREE\*  
Children under 3 years: FREE  
Children (4 to 14 years): \$14  
Youth (15 to 19 years): \$16.50  
Students (with valid ID): \$16.50  
Seniors (65+): \$17  
Adults: \$20

Feature exhibitions have an additional ticketing fee.

Admission is free on Tuesdays for Canadian post-secondary students with ID.

Museum and Arts Pass Program participant.

\*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.

## STAY CONNECTED



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[@ROMtoronto](https://snapchat.com/add/ROMtoronto)

## SUPPORT YOUR ROM

Your generous contributions help bring exhibitions, programs, and galleries to life.

[rom.on.ca/support](https://rom.on.ca/support)  
416.586.5660  
[giving@rom.on.ca](mailto:giving@rom.on.ca)



# CONNECTING WITH OUR COMMUNITIES

As a vital civic anchor, the ROM is committed to throwing its doors open even wider to its audiences



The strength of the Royal Ontario Museum lies in the stories its objects and specimens tell, connecting art, culture, and nature. Perhaps at no time in recent memory has this strength been so evident as it is now, as we open the doors to several dynamic, thought-provoking and unique visions of the world.

Our newest exhibition, *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India* invites visitors inside a royal court filled with striking objects and experiences, telling the story of a kingdom that saw art as much more than objects to be admired, but as powerful ways to forge new friendships and alliances. While the exhibition highlights India's multifaceted past, it also reveals a lasting cosmopolitan culture that was sustained by a delicate balance between local and external influences, and tradition and modernity.

The ROM original installation *Being Japanese Canadian: reflections on a broken world* highlights the work of eight artists across the country, and explores multi-generational responses to the exile, dispossession, and internment of Canadian citizens of Japanese descent during the 1940s.

*Gods in My Home: Chinese New Year with Ancestor Portraits and Deity*

*Prints*, featuring the Museum's unique ancestor portraits and popular woodblock prints, examines the connections between the domestic, material, and spiritual life of Chinese society.

These exhibitions offer insights and journeys into different times and places, to be sure, but they also allow us to see how, across these planes, we are connected in ways that we might not have considered or imagined. They allow us to reflect, in an age where it is increasingly easy to forget what unites us, upon how we move together through times of triumph, celebration, or tremendous pain.

Together, each exhibition—in addition to our collections—reminds us that one of the enduring values of museums lies in understanding our traditions. Of seeing the thread that runs through the beginning of time to now, from the ROM's oldest dinosaur fossil, through the canopies of one of the world's great kingdoms, to the contemporary art that grapples with one of this country's greatest shames. If we are to present these visions, and to make the argument they are ever more essential against an increasingly discordant backdrop, we must ensure that our visitors are able to forge meaningful and lasting connections with them.

As community builders and trusted sources of information, we believe museums are more important than ever before. In the ROM's role as a vital civic anchor, we are committed to throwing our doors open even wider to our community and to visitors from around the world. We have seen this recently in the reopening of the historic Weston entrance, as well as the introduction of complimentary access to the Daphne Cockwell Gallery dedicated to First Peoples art & culture. And now, the ROM is taking part in an exciting program in which healthcare and social service providers can "prescribe" a visit to the ROM as a non-medicinal, therapeutic service to promote health and wellbeing.

As the masterpieces from an Indian kingdom show us so powerfully, there is more to art than material, colour and creativity. There is connection.

**JOSH BASSECHES**  
ROM DIRECTOR AND CEO  
ROYAL PATRONS CIRCLE MEMBER

## SEE IT NOW

BEING JAPANESE CANADIAN

## DON'T MISS IT

TREASURES OF A DESERT KINGDOM

## COMING SOON

IN THE AGE OF REMBRANDT



# what's on

events / free weekends / member previews

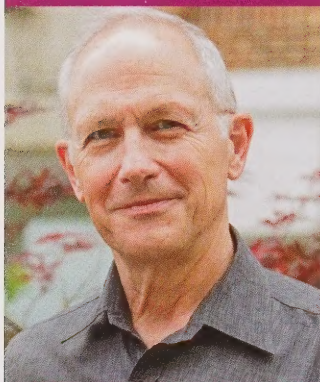
## ROMSPEAKS

*From fascinating to thought-provoking, ROMSpeaks presents compelling voices on hot topics.*

### ANNUAL LECTURE ON CHINESE ART & CULTURE

UNCOVERING THE HISTORY OF FOOD CULTURE IN CHINA: AN ARCHAEOLOGICAL PERSPECTIVE

March 26, 2019  
7–8 p.m.



From the symbolic to the practical, discover the ancient history of Chinese cuisine and food culture with archaeologist **Gary Crawford**. Stretching back more than 8000 years, the history of agriculture in China is a fascinating story of how plants like rice, peaches, and soy, and pigs have become an integral part of Chinese culture today. Taking examples from cutting edge archaeological research Gary Crawford explores how archaeology informs the early history of Chinese cuisine.

## MARCH

### MARCH BREAK AT THE ROM

March 9 to 17, 2019

Adventures await this March Break at the ROM. Explore art, culture and nature from around the globe in our permanent galleries and special exhibitions.

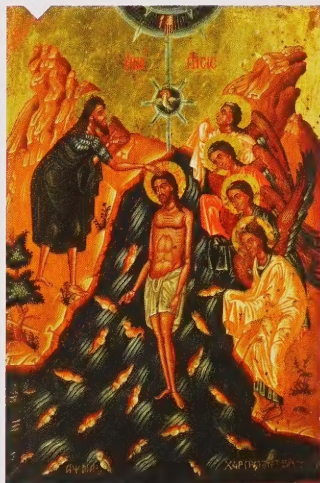


### ROM U

Led by ROM experts, these one-day workshops are subject-specific, and feature fascinating lectures, hands-on activities, and gallery tours. Lunch is included.

**THE STORY OF CHRISTIANITY**  
Sunday, March 24, 2019  
10:30 a.m. to 3:30 p.m.

Examine objects from the ROM's collection that shed light on the history of Christianity from its origins in Second Temple Judaism to the Protestant Reformation.



### ROM DAYTIME

Discover ground-breaking research and fascinating advances in art, culture, and nature as our experts share their cutting-edge work in this engaging series of daytime lectures.

**THE ROYAL ARTS OF JODHPUR: FROM PALACE TO TORONTO**  
Thursday, March 28, 2019  
11 a.m. to 1:15 p.m.

Delve into the magnificence of the exhibition *Treasures of a Desert Kingdom* with **Deepali Dewan**, Dan Mishra Curator of South Asian Art and Culture. Explore the making of this unique exhibition drawn from the collection of the erstwhile royal family, including spectacular objects on display outside their palace setting for the very first time.





## MEMBER EVENTS

EXCLUSIVE  
MEMBER PREVIEWS*Free with your membership*

**IN THE AGE OF REMBRANDT:  
DUTCH PAINTINGS FROM THE MUSEUM OF FINE ARTS, BOSTON**  
Friday, May 31, 2019, 10 a.m. to 5:30 p.m.  
Saturday, June 1, 2019, 10 a.m. to 12 p.m.



**IT'S ALIVE! CLASSIC HORROR AND SCI-FI ART  
FROM THE KIRK HAMMETT COLLECTION**  
Friday, July 12, 2019, 10 a.m. to 5:30 p.m.  
Saturday, July 13, 2019, 10 a.m. to 12 p.m.

## CALL FOR NOMINATIONS: MEMBERSHIP-ELECTED TRUSTEE POSITION ON THE ROM BOARD

The Royal Ontario Museum is governed by the ROM Act (1990), which established a Board of 21 Trustees. The Act mandates that 3 of the 21 Trustees are to be elected by the general membership of the ROM. One of the membership-elected Trustee positions becomes vacant June 30, 2019. Nominations for the membership-elected Trustee position will be accepted by the ROM Board Office until noon on April 1, 2019. Each nomination must be supported by the signature of 25 current ROM members (please include membership number). The term of office is July 1, 2019, to June 30, 2022. Should more than one duly nominated candidate be eligible, an election will be held.

For further details, please contact **416.586.5886** or email **board@rom.on.ca**.

## ROM MEMBERSHIP — A UNIQUE GIFT FOR WEDDINGS

Give the gift of wonder and a lifetime of memories with a ROM membership. It makes the perfect gift for birthdays, weddings, and graduation. Your family and friends will enjoy unlimited free admission to ROM galleries and special exhibitions plus exclusive benefits all year long.



### MEMBERS SAVE\*

ROM Members save up to \$20\* on select one-year membership levels. Purchase gift memberships online at [rom.on.ca/membership](http://rom.on.ca/membership) or call **416.586.5700**. Use your special ROM Member promo code: **MEMGIFT** to save.



## MEMBER BENEFITS

### SPECIAL DISCOUNT OFFERS\*

#### Gardiner Museum

ROM Members enjoy 20% off\* admission to the Gardiner Museum. Present your ROM membership card(s) and photo ID at the Gardiner Museum's front desk to take advantage of this special offer. ROM Members will also save 10% off of their meal (alcohol not included) at the Gardiner Museum's beautiful CLAY Restaurant by the Food Dudes, located in the third floor Terrace Room. Simply present your ROM Membership card at the beginning of your meal.

\*Offer is not valid Fridays from 4:00 pm to 9:00 pm during the Gardiner Museum's half-priced admission evening. This offer cannot be combined with any other offers or special discounts. Blackout dates may apply. Call the Gardiner Museum for more details at 416.586.8080.



#### La Société

ROM Members and up to three guests can now receive a 10% discount\* on food and drink at La Société, located just steps from the ROM. Simply present your ROM membership card at the beginning of your meal.

\*Excludes Thursday \$1 Oyster nights. Membership must be in good standing at time of purchase.



#### Royal BC Museum

ROM Members receive a 20% discount on daily admission rates. Offer excludes family admission rate. ROM membership card(s) and ID must be shown at time of purchase.

### ROM MEMBERS GET FREE ADMISSION\*

\*Valid ROM membership card required for entry.



#### THE MUSEUM DOWNTOWN KITCHENER

April 6 & 7, 2019  
August 17 & 18, 2019  
10 King Street West, Kitchener



#### AGA KHAN MUSEUM

May 11 & 12, 2019  
77 Wynford Drive, Toronto



#### BLACK CREEK PIONEER VILLAGE

June 8 & 9, 2019  
1000 Murray Ross Parkway, Toronto



#### ROM MEMBERSHIP BENEFITS EXTEND OUTSIDE THE MUSEUM

Bring your ROM membership card with you when you travel and take advantage of reciprocal admission and discounts.

For more information visit [rom.on.ca/members/reciprocal](http://rom.on.ca/members/reciprocal).

#### ALLIANCE OF NATURAL HISTORY MUSEUMS OF CANADA

ROM Members will be granted free general admission or discounted admission, or a gift shop discount at these participating natural history museums: **Beatty Biodiversity Museum**, Vancouver, **Canadian Museum of Nature**, Ottawa, **The Manitoba Museum**, Winnipeg, **New Brunswick Museum**, Saint John, **Nova Scotia Museum of Natural History**, Halifax, **Royal Saskatchewan Museum**, Regina, **Yukon Beringia Interpretive Centre**, Whitehorse.

For a list of all Member-related events and programs, visit [rom.on.ca/members/events](http://rom.on.ca/members/events)

#### FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

Enjoy free general admission all year long to Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery upon presentation of a valid ROM membership card and ID.



### MEMBER TOURS AND WALKS

Join fellow ROM Members on exclusive tours and walks on select days throughout the year. Space is limited to small groups to ensure your enjoyment and registration is required. Members will be notified as tours and walks become available through Member emails.

#### JOIN IN

Watch for your Member emails about exclusive Member previews, programs, and events. Visit [rom.on.ca/members/events](http://rom.on.ca/members/events).

CONTACT US 416.586.5700 | EMAIL [membership@rom.on.ca](mailto:membership@rom.on.ca) | WEB [rom.on.ca/membership](http://rom.on.ca/membership)



#### Thank you for your continued support.

As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of art, culture, and nature. Your support provides essential funding for educational programs, research, collections, community outreach, and operations.



## MEMORABLE EXPERIENCES

Jeffrey Cantho-Thaler talks about his visits to the ROM



### What made you want to get a ROM membership?

My spouse and I found ourselves in the area nearby quite often, at recitals and concerts at the Faculty of Music at the University of Toronto and at the Royal Conservatory. We realized that although we were in the area a great deal, we had not spent any time at the ROM. One visit was all it took for us to become Members. The ROM's location as part of and perhaps the "anchor" of the "Cultural Corridor" of the city was an important thing that got us in the door.

### What has been your most memorable experience at the ROM?

It seems that every time I visit, I have a memorable experience. There is always something new, something surprising, something inspiring. Most recently, we attended the Family Holiday event and I realized that my four-year-old cousin, Declan, had his favourite places at the ROM. Not only did he have favourite displays and things to do, he even seemed to know his way around! That he loves the place and that

his parents bring him to the ROM regularly, just fills me with delight. The ROM is unendingly interesting. It has programming that can nurture the curiosity of a child, as well as collections that attract the research interests of senior academics. Every visit is memorable.

### If you could take home one object from the ROM, what would it be?

I am a lawyer who practises civil litigation. I would love to have a suit of armour, or at least a helmet with a visor that one can pull down.

### If you could design a ROM tour, which five objects would you highlight and why?

I would design a tour around the idea of the transmission of aesthetic standards, skills, and ideas from one generation to the next. I would include objects that reflect cultural and artistic achievements and in particular objects made of durable materials that can last for hundreds or indeed thousands of years. My highlights would be the totem poles in the stairways near the newly reopened

main entrance; the copper in the First Peoples Gallery; the sculptures in the Eaton Gallery of Rome; the cast iron sculptures in the Gallery of China; and the Japanese samurai armour. All of these are examples of artistic and cultural achievements of the highest order. They come out of long traditions of excellence rooted in the past, and the nature of these objects is such that they will continue long into the future.

### What advice would you give to someone who has never visited the ROM before?

There are tours of the collections throughout the week. The guides are all knowledgeable and very engaged people who clearly love what they do. Take a tour and get to know the place. Go see whatever exhibitions are running. They are all great and some are spectacular.

### Is there an upcoming exhibition at the ROM that you're looking forward to seeing?

All of them, but *In the Age of Rembrandt* and *The Cloth that Changed the World* are two that I don't want to miss.



The ROM is unendingly interesting. It has programming that can nurture the curiosity of a child, as well as collections that attract the research interests of senior academics.



### BECOME A MEMBER

Enjoy unlimited free admission to the ROM's extraordinary collections and special exhibitions, plus Member-only privileges all year long.

Visit [rom.on.ca/membership](http://rom.on.ca/membership) for more information.



NEW ACQUISITION

## A ROMANO-EGYPTIAN FAYUM MUMMY PORTRAIT COMES BACK TO THE ROM

Separated in 1912, two portraits are reunited after more than 100 years

BY PAUL DENIS

**T**he ROM's recent acquisition of a Romano-Egyptian Fayum mummy portrait from the National Gallery of Canada in Ottawa represents a noteworthy addition to our collection because it reunites two "sisters" who were separated more than 100 years ago. Their collecting history is also closely linked to that of the ROM and Canada.

After Egypt became a province of Rome in 30 BC, Romans began settling there and adopted local practices including the mortuary ritual of mummification. By the first century CE, the Romans had introduced their own funerary custom of fastening and wrapping a portrait of the deceased, painted on a wooden panel, to the face of the mummy. This method of burial lasted for about 300 years. Mummy portraits have been found in cemeteries in the Fayum and other parts of Egypt; they are usually collectively referred to as Fayum mummy portraits.

These amazing lifelike portraits of men, women, and children have a universal appeal today. They show us not only a wide diversity of the people who once lived in Roman Egypt but also the intricacies of hairstyles,



clothing, and jewellery that were popular two thousand years ago.

In 1888, Sir Flinders Petrie discovered 81 mummy portraits at Hawara, an ancient Roman cemetery in the Fayum, Egypt. One of these Hawara portraits and a second example, found by Petrie at another burial site in the Fayum, were acquired by Charles Currelly, the ROM's first director, at a Sotheby's auction in London in 1912. Later that year, Currelly sold one of the mummy portraits to the National Gallery of Canada. And now, a century later, thanks to the generosity of the Mona Campbell Endowment Fund and the Louise Hawley Stone Charitable Trust, the two portraits are back together.

Our portraits showcase the superb painterly skills of their artists. With less reliance on preliminary underdrawings, the artists applied areas of colour that worked together to give each portrait the illusion of volume and depth as well as a sense of character and personality.

The woman depicted in the ROM's new portrait has the delicate facial features of a young woman with large almond-shaped brown eyes,

thick eyebrows, aquiline nose, well-modelled red lips, and a narrow chin. Her black hair is puffed out around her head with four separate curls falling over her forehead. She is wearing a disc and pendant earring and an emerald necklace with gold links and is draped in a tunic and thick mantle both of a dark crimson colour. Note the thick application of paint, lending it the appearance of an Impressionist painting.

The woman shown in the second ROM portrait is slightly more mature and matronly. Her features are very fine with high cheekbones, narrow nose, thick red lips, and prominent chin. Her finely rendered hair is arranged in ringlets and embellished with a gold wreath. She is wearing pearl earrings, a beryl and pearl necklace, and a gold necklace. In contrast to the technique of her "sister's" portrait, the paint was applied in fine even layers.

Fayum mummy portraits are very important since they represent some of the earliest known, best preserved, and most finely painted portraits in the history of art. They are also an unmatched source of information on Egyptian, Greek, and Roman cultural traditions.

**Opposite left:** New portrait at the ROM from the National Gallery of Canada.

**Opposite right:** The mummy portrait that stayed at the ROM.



FAYUM MUMMY PORTRAITS ARE VERY IMPORTANT SINCE THEY REPRESENT SOME OF THE EARLIEST KNOWN, BEST PRESERVED, AND MOST FINELY PAINTED PORTRAITS IN WESTERN ART HISTORY.



The ROM's Fayum mummy portraits were painted using the encaustic technique that involved adding pigments to beeswax and resin. The mixture was heated and applied quickly, before cooling, to the surface of a wood panel with a brush and tools, leaving a distinctive, richly textured surface.



The two mummy portraits will be on display in the ROM's Egyptian mummy portrait case on Level 3 in May 2019.



ROMCAN

## SOCIAL PRESCRIPTION PROGRAM ENGAGES PEOPLE THROUGH ART AND CULTURE TO PROMOTE PHYSICAL AND MENTAL WELL-BEING

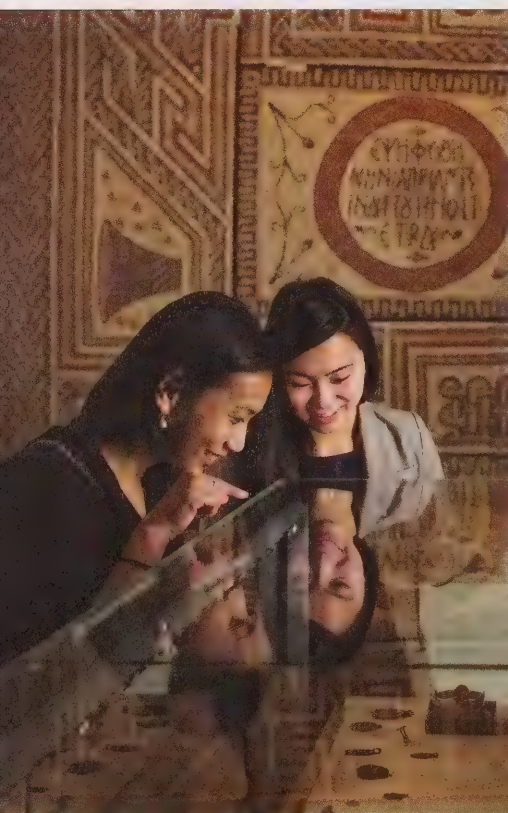
In January 2019, the ROM launched a year-long Social Prescription pilot program, a collaborative effort with the partners of the ROM's Community Access Network (ROMCAN) that provides an opportunity for people accessing health or social services to benefit from the enriching experience of engaging with art and culture. This new health and wellness initiative will enable thousands of people from across the province to visit the Museum at no cost, with a referral from associated ROMCAN health care, community, or social service professionals.

Research has shown that when supplementing traditional treatments, engaging people in art and culture can help alleviate social isolation, promote physical and mental well-being, and improve overall quality of life. Health care and social service providers can now "prescribe" a visit to the ROM as a non-medicinal, therapeutic service to promote health and well-being. With a referral through the ROMCAN Social Prescription Program, individuals are given a ROM pass (valid for up to 4 individuals) to enjoy free general admission to the Museum and its associated activities.

### About ROMCAN

ROMCAN is committed to removing financial, social, and cultural barriers to access for our diverse communities. ROMCAN is based on three pillars of social inclusion: access, representation, and participation. Through these pillars, the ROM commits to being an institution that is entrenched in, reflective of, and in service to its diverse community. ROMCAN makes available 100,000 free visits every year, and works in close collaboration with 100 community partners across Ontario to create and deliver inclusive museum experiences that allow community members to engage with our collections, research, and programs on their own terms. ROMCAN and its programs are generously supported by The Bennett Family Foundation, the Cheng Family, Richard and Joanne Cummings, the Peter Gilgan Foundation, the Patrick and Barbara Keenan Foundation, and The MacMillan Family Foundation.

For more information on ROM Community Access Network (ROMCAN) and a list of ROMCAN partners, please visit [rom.on.ca/romcan](http://rom.on.ca/romcan).



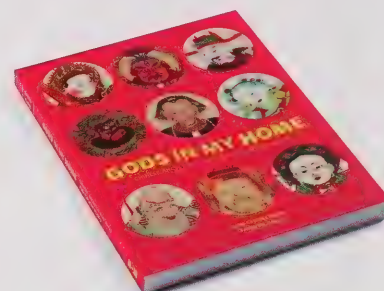
### SUPPORT US

Interested in supporting ROMCAN initiatives? Contact Katie McMillan at 416-586-5582 or [katiem@rom.on.ca](mailto:katiem@rom.on.ca).

ROMBOOKS

## NEW RELEASES

The newest publications by ROM Press, generously supported by the Louise Hawley Stone Charitable Trust, provide an in-depth look at the Museum's stunning collections.



### GODS IN MY HOME: CHINESE ANCESTOR PORTRAITS AND POPULAR PRINTS

Combining ancestral paintings with traditional popular prints, this book examines the unexplored connection between two seemingly separate genres in the context of the Lunar New Year.

**\$50 / 208 PAGES / SOFT COVER**

### CHRISTIAN DIOR: HISTORY & MODERNITY, 1947-1957

This publication breaks new ground as it explains key Dior design signatures, based on the use of innovative and historical dressmaking techniques to explain why Dior's designs were worn and emulated by women around the world in the 1950s.

**\$50 / 280 PAGES / HARD COVER**





## FLUID HISTORIES

The archaeology of rivers  
in Ontario's fur trade

BY CRAIG N. CIPOLLA AND AMÉLIE ALLARD

**O**n a spring day in 1962, ROM curator Walter Kenyon waited anxiously along the bank of a small set of rapids on the Loon River in Ontario. He strained his eyes, impatiently scanning the churning water for bubbles (signs of life!). A short time before, his colleague Ario Gatti—fully outfitted in scuba gear—had eased himself in and quickly disappeared beneath the white water. This experience was among many firsts in Kenyon's career as an archaeologist; up to that point, archaeology had kept him on dry land, where he excavated a wide variety of sites across Ontario. This event marked the opening of a new frontier for him: underwater archaeology.

He was particularly interested in finding eighteenth- and nineteenth-century objects from Ontario's fur trade. Two years before, divers in the Granite River (Minnesota) recovered a magnificent cache of 17 nested copper kettles, likely manufactured in Great Britain during the late eighteenth or early nineteenth centuries. But instead of completing their journey and being exchanged with local trappers for fur, these kettles were unexpectedly "taken" by the river. As the result of a canoe accident, they sank to the river bottom where they were preserved, awaiting discovery 160 years or so after their trip was interrupted.

This unprecedented find inspired the Minnesota Historical Society to team up with

the Royal Ontario Museum in search of trade goods lost in canoe accidents along the main riverways of the fur trade, which now straddle both sides of the U.S.-Canada border. Kenyon led a series of small dive teams over the next decade in search of these unique and rare finds, mainly along the French and Winnipeg Rivers of Ontario. On that spring day in 1962, Gatti unfortunately returned to the surface empty-handed, but this was no indication of how the project would develop. Over the course of the next decade, Kenyon's team collected more than 7,000 once-lost trade goods, ranging in size from tiny glass trade beads to complete muskets.

Housed as part of the ROM's North American Archaeology collections, these unique underwater finds speak to early processes of mass production, globalization, and colonization, but also relate to intercultural relations between Indigenous peoples and Euro-descended traders. They offer a

wonderful glimpse into the trade goods in transit, including the logistics associated with their packing and their transport by voyageurs along North America's waterways. More than that, the collections and their find locations attest to the danger and unpredictability of the rivers navigated by traders. This latter aspect has been central to the new research undertaken by post-doctoral researcher Dr. Amélie Allard and ROM curator Dr. Craig Cipolla. Combining a study of documented canoe accidents with an analysis of the objects raises new questions regarding the power of rivers in driving fur trade history: How did voyageurs cope with dangerous situations? How did these dangers influence the ways that voyageurs viewed themselves and their profession? The collections offer important insights into these questions and stand as material reminders of the vital and sometimes-deadly roles played by rivers in Ontario's fur trade.

Top left: Walter Kenyon with Jim Sheppard (1963).

Top right: *Rapids of La Dalle, French River, Ontario*, by John Elliot Woolford, 1821.

Left: Kettle.

Bottom: Guns.





# Museums and Public Engagement

Jennifer Czajkowski discusses what makes a museum relevant today

BY SHEEZA SARFRAZ



**W**elcome to Toronto! Were there any culture shocks per se, on your first day at the ROM?

The only culture shock on my first day at the ROM was my commute. Being from Detroit, I'm used to driving everywhere. And sitting in traffic. Now I take the subway, and I love it! I suppose people who have been here a while don't like how crowded it can be, but I really enjoy being with so many people. Many commuters read on the subway, but I like to watch the people. It's helping me learn about the city.

On a more serious note, one big change is how I've been challenged to think about my identity since moving here from the U.S. I'm now thinking about what it means to be of European settler heritage living on Indigenous land, and layered with that, how I fit in as a newcomer to Canada.

*a visitor-centred approach*

*community collaboration*

*inclusion*



**In your new role as Deputy Director of Engagement, are there any special initiatives that you are looking forward to developing?** One of the many things that attracted me to the ROM is the leadership role it is taking in defining what a 21st century museum can be. As I think about how a Deputy Director of Engagement can best support that effort, I focus on three broad areas: a visitor-centred approach, community collaboration, and inclusion.

To be visitor-centred means that, with every step in developing an exhibition, program, or field trip, we make decisions that are based on deep knowledge of how people engage in museums, with each other, with specimens and with works of art. It means thinking of our visitors' needs first, before we decide to create any particular exhibition, or design a program, or lead a school group discussion. It may sound simple, but it takes constant research, study and evaluation. I'm hoping to build new partnerships with Toronto's research universities to support this effort.

My Twitter bio says "Striving to build useful museums with communities, not for them." I'll be looking for as many ways as possible to include collaboration in the ROM's programs and services. It can be challenging, because partnership usually means something takes longer to create, and there are so many potential partners. But I have always found that you get a more powerful and meaningful result with a good community partner.

No 21st century museum will thrive without concerted and sustained efforts at inclusion, diversity, equity and access. I've been impressed with the ROM's efforts in this area, and was so pleased to participate in the ROMCAN 10th anniversary event in my first month at the museum. Many staff across the ROM have been working on issues of inclusion and there is a need to coordinate and support those efforts for greater impact.

**What do you think makes a successful exhibition?** It may sound dramatic, but a successful exhibition changes people's lives. It can give them access to something they hadn't known, change the way they see the world, or reinforce a sense of identity. Good exhibition development requires all kinds of experts: creative storytellers, content experts bringing new scholarship, designers who create beautiful environments, community members sharing different kinds of knowledge, and excellent project managers, to name a few. An exhibition will be successful if a diverse team like that is united in telling a story in a way that will be relevant and meaningful to many, many people. That kind of exhibition helps the ROM achieve its mission and its revenue goals.

“

*A successful exhibition changes people's lives. It can give them access to something they hadn't known, change the way they see the world, or reinforce a sense of identity.*

”

**More and more museums today are working towards being an integral part of society, rather than merely being an objects repository for visitors. What are some of the ROM's programs and initiatives that you feel are building stronger connections with the communities around us?** ROMCAN is definitely building stronger connections between the museum and communities. Partnering with the Rexdale Community Health Centre, the museum launched a social prescription program where health providers can give people a prescription to visit the ROM at no cost. These visits are meant to give individuals living with loneliness, depression, or anxiety a positive, rejuvenating experience with family or friends. The ROM is collaborating with the Alliance for Healthier Communities to measure the impact of the social prescription program; the findings will help us better serve communities of people in need.

I'm also very impressed by the work the ROM's Learning department is doing to incorporate Indigenous perspectives into its programs. There are several Indigenous Knowledge Teachers on staff, so that Indigenous people are teaching students about the objects in the Daphne Cockwell Gallery dedicated to First Peoples art & culture. These teachers are also bringing Indigenous ways of knowing to the ROM's overall teaching practice. The ROM can play a strong role in furthering the efforts of the Truth and Reconciliation Commission, and I am committed to supporting this important work.

**What part can museums today play to reflect the experiences of its visitors, in a time where our society is pushing for more awareness around issues that can have or have had severe repercussions to our daily lives? How do museums deal with difficult subjects?** To be relevant and thrive, the ROM must grapple with the challenges of our time, particularly as they relate to art, culture and nature. That means facilitating meaningful and informed dialogue around issues such as climate change, decolonization, and equity. It's not easy, and the ROM can't do it alone. We have to be listening, paying attention, and seeking out different perspectives, continually. An example of this is the way the ROM handled the recent *Modernism on the Ganges* photography exhibition, which coincided with the rise of the #MeToo movement. The ROM could have stepped back and claimed it had to remain "neutral" on controversial issues. Instead, the ROM used its resources to engage with a host of experts to more deeply explore and share information about the very real issue of sexual harassment and assault in the arts. The ROM used its position as a trusted public institution to share voices that had not previously been heard. It is one way the ROM can contribute to building a more just society.

**How do you think co-creation can help museums build a stronger sense of community?** Co-creation of exhibitions and programs means the ROM brings its resources and knowledge to the table, and a partner organization does the same. Together, we create something that neither of us could have done alone, and then we share it with the world. Doing this again and again strengthens connections, understanding, and sharing across communities, with the ROM as a vital hub. That's really exciting! ▣

FOLLOW JENNIFER CZAJKOWSKI ON  
TWITTER

@jwildeczaj





# Identifying the Common Opossum

ROM's specimen from Suriname chosen as the definitive reference for opossums

BY MARK ENGSTROM AND BURTON LIM

Scientific names of species are just Latin to most people. It was only in the 1750s that the binomial nomenclature system was formalized by the Swedish biologist Carolus Linnaeus. Before then, the species name could consist of several words, which usually described the appearance of the organism. This led to some unwieldy monikers, until Linnaeus proposed the standardized usage of combining the genus name with a single species name to achieve uniqueness and brevity. For animals, it was his 1758 publication of "Systema Naturae" that served as the

starting point for accepted scientific names. But a single type or reference specimen was not always consistently assigned as the name bearer for the species as is standard practice today.

This is the case for the common opossum, *Didelphis marsupialis*, found in tropical Central and South America. Linnaeus had included several names from different publications in his description, and his common opossum was actually a conglomeration of several different species that are recognized now. Because one specimen (holotype) was not originally specified, subsequent biologists

have tried to rectify the conundrum of which species the name *Didelphis marsupialis* actually refers, but without much success.

To solve the mysterious identity of the common opossum once and for all, researchers at the American Museum of Natural History in New York and the Chinese Academy of Science in Beijing have proposed to designate a new reference specimen (neotype). They selected a specimen that we collected during a 2002 fieldtrip to Suriname as part of our larger research project on the biodiversity and evolution of mammals in the New World tropics. Being that this species was the first described for the genus, our specimen also represents the type species of all American opossums in the genus *Didelphis*. We are honoured that our collection at the Royal Ontario Museum is now directly connected to the father of taxonomy and after 261 years we know who *Didelphis marsupialis* is and that it has its own type specimen! ■

FOLLOW BURTON LIM ON TWITTER

[@burtonlim](#)

Image courtesy Burton Lim.





**Q&A** with **DANIELLE DUFAULT**

## Drawing Dinosaurs

ROM artist Danielle Dufault discusses the multi-faceted art of palaeo drawings

BY SHEEZA SARFRAZ

**ROM** What got you interested in palaeo art?

**DANIELLE DUFAULT** Since I was a young child, biology and palaeontology have always fascinated me. I grew up in Temiscaming, a town in northern Quebec, where my backyard was a forest. I was surrounded by nature, and finding fossil shells by the river lead down a path of love for palaeontology. A lot of that love was expressed by drawing animals, both extant and extinct.

**R** If not a palaeoartist, what would you have been and why?

**DD** A scientific illustrator of some other kind, most likely! I love the concept of translating information to the visual form, to then share with as broad an audience as possible. I want to get people excited about science, and sometimes a strong and evocative image is what it takes to pull people in.

*I love the concept of translating information to the visual form, to then share with as broad an audience as possible*

**R** What has been your most challenging project so far?

**DD** Definitely the Zuul project here at the ROM. I was tasked with creating lots of artwork to depict not just the dinosaur, but also the fauna and flora that existed in its world. Creating murals for the exhibit was the greatest artistic challenge I've ever undertaken, but also the most rewarding! I've done environmental reconstructions of dinosaurs before, but the sheer scale of these paintings meant that I had to also figure out how an observer would feel while facing these gigantic walls. I wanted to pull people into Zuul's world, and invite them to a glimpse of the past, while depicting all the required info that needed to be present there.

There was lots to learn, from how the river systems in that area worked, to what kind of trees created the canopy, to the anatomy of the animals that existed alongside Zuul.

**R** What is the one thing you feel people find hard to understand about your job?

**DD** It's really difficult to explain what I do. The easy thing to say is "I draw dinosaurs," but that doesn't communicate what I really do, or why it's important. Many people simply aren't aware of the research that is always going on behind the scenes in museums. That's where my role really comes into play. I create all kinds of graphics for figures in research papers in palaeontology here. From photography, to specimen illustrations, to anatomical maps, to skeletal reconstructions, to 3D models of fossils, to life reconstructions, and the list goes on. Science needs images to get information across, and that's where I come in. ■

Illustration of Zuul crurivastator by the James & Louise Temerty Vertebrate Palaeontology Funds

Illustration of zuul crurivastator.





# TREASURES OF A DESERT KINGDOM

THE ROYAL ARTS OF JODHPUR

BY DEEPA DEWANI ———— A RISHI & SHREE







**T**reasures of a Desert Kingdom: *The Royal Arts of Jodhpur, India* explores the spectacular royal arts of one of India's great former kingdoms: the Rathore dynasty of Marwar-Jodhpur, in present-day Rajasthan. This exhibition tells the story of a dynamic, cosmopolitan, and influential kingdom that saw art and culture as a critical aspect of rule. Jodhpur flourished, despite being in the middle of a desert, because the Rathores made strategic alliances, opened city borders, and allowed for a diverse culture.

The Rathore citadel, Mehrangarh Fort (or "Fort of the Sun"), was founded in 1459. This was a time of great global expansion—coinciding with the Italian Renaissance and the building of the Inca citadel at Machu Picchu. It was also built just before Vasco da Gama found a route to India. It was around this time that the Five Nations began to come together in North America. Most of the objects on display in this exhibition have come directly from this magnificent Fort and are being presented outside of Jodhpur for the very first time.

The Rathore family lineage dates to the eighth century, making it one of the longest continuous royal dynasties in the world. Maharaja Gaj Singh II, the current head of the Rathore clan, and his family are the custodians of a rich legacy, now shared in this exhibition.

This thematic exhibition invites visitors to step inside a royal world. It features over 250 stunning objects—paintings, jewellery, textiles, weapons, and decorative arts—alongside engaging experiences designed for adults and families alike. There is something familiar and something surprising for everyone. ■



**HOW TO  
SEE IT**

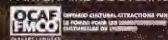
**OPENS March 9, 2019**  
Garfield Weston Exhibition Hall

LEAD EXHIBIT PATRON/PARRAIN DE L'EXPOSITION  
**DAN MISHRA**

MEDIA PARTNERS  
PARTENAIRES MÉDIAS



GOVERNMENT PARTNER  
PARTENAIRE GOUVERNEMENTAL



This exhibition is organized by the Museum of Fine Arts, Houston with the collaboration of the Mehrangarh Museum Trust, Jodhpur, India.



HIGHLIGHTS



**Portrait of  
Maharaja Ajit Singh  
(ruled 1707–1724)**

Artist: Amardas Bhatti  
Jodhpur, about 1830.  
Opaque watercolour  
and gold on paper.  
Mehrangarh Museum  
Trust, RJS 4345.

*Richly embellished,  
painted portraits  
represented power,  
prestige, and ideas  
of kingship.* This  
painting includes  
visual symbols to  
convey divine lineage,  
martial skill, and  
sovereignty—such  
as nimbus (the halo  
around the king),  
bejewelled weapons,  
and elaborate textiles.





**Palace on the move:  
Red Tent (Lal Dera)**

Mughal (probably Ahmedabad, Gujarat), late 17th century. Silk velvet, silver-gilt thread, and cotton backing. Mehrangarh Museum Trust, TNT 26, 31.

*Sumptuous textiles were a staple of palace architecture and were also used away from home as encampments that matched the splendour of royal residences. The Red Tent (Lal Dera) is the oldest surviving Mughal tent, and was likely brought back to Jodhpur as a war trophy in the 17th century.*



**Turban ornament (sarpech)**

India, probably Deccan, probably second half of 17th century. Gold with *champlevé* and overpainted enamel. Worked in *kundan* technique and set with diamonds and emeralds. The al-Sabah Collection, Kuwait, LNS 1767 J.

*Jewels were status symbols and were also exchanged as diplomatic gifts. This turban ornament (sarpech) features a curved feather motif, a design worn exclusively by rulers. Its opulence is enhanced using *à jour* setting, which allows light to shine through the jewels.*







**Shiva and Parvati in Conversation; Shiva on His Vimana (Aircraft) with Himalaya, Folio 53 from the Shiva Rahasya**

Jodhpur, 1827.  
Opaque watercolour and gold on paper.  
Mehrangarh Museum Trust, RJS 2759.

*Court artists painted with new dynamism under the patronage of Maharaja Man Singh (ruled 1803–1843). In this painting, the Hindu god Shiva rides on a fantastical peacock ship floating on swirling clouds over a sacred landscape. The shiny quality of this work heightens its divine association.*



**Game set (chaupar) with pawns (goti) and dice (pasa)**

Western India, late 19th century.  
Mat: cotton, silk, silk thread, and silver-gilt thread.  
Pawns and dice: painted ivory.  
Mehrangarh Museum Trust  
DCA 506, DCA 167, DCA 168.

*Games were an important part of courtly leisure, as depicted in many paintings. They also taught royals about strategy. Chaupar is an ancient Indian game that is played on a four-sectioned mat with 16 pawns and three stick-shaped dice.*

**Sabre (talwar) with hilt featuring a makara chasing a hare**

Blade: Persia, about 1880.  
Hilt: Rajasthan, early 20th century.  
Steel, gold, semiprecious stones.  
Mehrangarh Museum Trust  
ARM 17.

*Swords were highly valued by the Rajputs—these weapons were used in battle or worn as part of ceremonial court dress. The hilt of this weapon features a makara, a mythical creature and a guardian of thresholds, often depicted as a composite animal.*





## ROYAL WOMEN, CROSS-CULTURAL SPACES: ZENANA

One of the most cosmopolitan areas within the Jodhpur court was the *zenana*. Named with a Persian word meaning “of or pertaining to women,” the *zenana* was an area of the palace where royal women lived.

Often seen in Western literature as the “harem,” the *zenana* has been represented as a dark space associated with sexuality and intrigue where women lived in seclusion with little activity or agency. This perception was constructed in colonial documents and later perpetuated by nationalist narratives and popular culture, like Hollywood movies and romance novels.

Yet, while the separation of gendered living spaces goes back to ancient India and was enhanced by Mughal rulers emulating Persian customs, recent scholarship shows that royal women of India’s ruling courts held considerable power and prestige. They controlled their own finances and had influence over political matters at court. They were patrons, collectors, and connoisseurs of art. And they led lives engaged in music, sport,

worship, and festivities, often blurring the boundaries between public and private life, political and domestic spheres.

Several paintings in the exhibition depict the distinctive architecture of the *zenana*, with its stone or wood latticework screens (*jali*)—showing how it prevented outsiders from looking in but also allowed women to look out. Some paintings show royal women within the *zenana*, engaged in religious festivities and entertainment that they would have financed and organized with great skill. Still other paintings show royal women riding camels and horses and engaged in polo and hunting. One of the most powerful artworks shows the royal women in a hierarchical formation with the lead queens (*patrani*) in the centre. In this unique work, many of the women depicted likely came from other kingdoms. As polygamous marriage traditions created complex networks of political alliance, it was the royal women as new queens who brought different languages, cuisine, ideas, and art to the Jodhpur court.



**Rolls-Royce Phantom, custom made by Windovers of London for His Highness Maharaja Umaid Singh (ruled 1918–1947) in front of the Rathores’ Art Deco palace, Umaid Bhawan (completed in 1943)**

London, United Kingdom, 1927.

Umaid Bhawan Palace.

Photograph by Neil Greentree.

*Royals travelled in numerous ways—on horses, in platform seats (howdah) on elephants, in ornate, covered boxes (palanquin) carried by attendants, and in luxury cars. This Rolls-Royce was customized for royal use, including tinted windows that allowed royal women to travel without being seen and a searchlight for hunting.*



**Above:** A Durbar in the Zenana; Artist: Bulaki; Jodhpur, about 1850; Opaque watercolour and gold on paper; Mehrangarh Museum Trust; RJS 2108.





*Cool Cat*  
Isak Pretorius  
South Africa



# Wildlife Photographer of the Year

One hundred all-new photographs from around the world  
reveal striking wildlife and the remarkable beauty of our natural world

**The longest-running and most prestigious** nature photography competition in the world is back at the ROM for the sixth year in a row. Whether you're a nature lover, an aspiring photographer, or simply someone who loves a perfectly captured moment, you will appreciate the talent and technical expertise required to photograph the rare and surprising glimpses of diverse life on this planet. Explore the story behind one finalist's photograph through the immersive and interactive ROM original addition as you enter the underwater world of a coral reef, and learn about the vast diversity of life on a reef, the value of ROM research, and the impact humans have on the survival of coral reefs.







*Mister Whiskers*  
Valter Bernardeschi  
Italy

*Looking for Love*  
Tony Wu  
USA





*Bed of Seals*  
Cristobal Serrano  
Spain

*Inner Fire*  
Denis Budkov  
Russia

*The Golden Couple*  
Marsel van Oosten  
Netherlands



Wildlife Photographer of the Year  
is developed and produced by the  
Natural History Museum, London.

**N** NATURAL  
HISTORY  
MUSEUM



# BEING JAPANESE CANADIAN

REFLECTIONS ON A BROKEN WORLD

A

woman in a white blouse stares out from a canvas, an endless blue sky behind her and two strands of barbed wire separating her and the viewer.

A teenage boy, moulded in clay, eyes downcast, hangs his head, his arms rigid and fists clenched. Row upon row of squat tar paper shacks rest on the floor in the shadow of a moon held aloft by a ladder. These are some of the works at the centre of *Being Japanese Canadian: reflections on a broken world*, a powerful new installation at the ROM's Sigmund Samuel Gallery of Canada.

Featuring creations from eight Japanese Canadian artists, the

collection speaks in ways words cannot of a time when lingering racism became law, punishing citizens for one country's crimes against another. After Japan's attack on Pearl Harbor in 1941, approximately 22,000 Japanese Canadians living on the country's west coast were stripped of their rights, homes, and belongings. Many Japanese Canadians were sent to various situations of internment; others were deported.

As this installation puts into sharp focus, the multi-generational ripple effect of that period is still being felt today. The presented artworks include painting, sculpture, print, ceramics, and textiles. And their creators have starting points that span both their country and the decades—Yvonne

Wakabayashi, as one example, spent part of her childhood in a camp in the British Columbia interior, while Emma Nishimura was born in the 1980s. All bring their unique perspectives to bear on their community's collective tragedy.

Behind the scenes, this project is a collaboration between members of the Japanese Canadian community and the ROM. It is a physical manifestation of the Museum's commitment to telling a broad range of stories from a wide variety of voices, and a window into its plans at the intersection of art, culture, and nature.

*Being Japanese Canadian* runs through August 5, but you can find a preview of the evocative work here alongside the artists' own statements.



**REIKO, ALBERTA, 1945**



In 1942, 2,700 Japanese people were sent to Alberta to work as forced labourers on sugar beet fields, including my family. My Mom and her family endured horrible living conditions and were forced to do gruelling work: in this painting, the barbed wire is both a reality, because it surrounds the fields, and symbolic. My family was trapped, slaving from dawn until dusk, for ten long years. Mom had to make underwear out of flour sacks, and can vegetables to make ends meet. My Dad was fifty when they finally moved to Ontario. They barely scraped together enough money for the train fare.

LILLIAN MICHIKO BLAKEY



Acrylic on canvas, 2009







Mixed media conceptual artwork and supporting ephemera, 2012 to present

## MISSION 42

Guided by a dream full of urgency and purpose, I welcomed the Emissaries into my life. They told me they would appear if my hands would help form the reality of their spirit. I made 22 'Emissaries' that were 'planted' throughout Vancouver and its environs in specific 'lost' historic Japanese Canadian communities. Each one represents 1,000 of the 22,000 internees. The "42" stands for 1942, the first year of internment. The tasks of the Emissaries are to make contact, collect information, offer a gift, return home, and tell the story of the Japanese-Canadians. Many returned home with gifts. Some remain at large. The doll-like appearance is intended to make a tragic history approachable for young generations to question and not feel alienated. The blank eye follows from the tradition of the Japanese *daruma* doll, where only one eye is painted and the other is filled in when a set task has been accomplished.

LAURA SHINTANI



Mixed media textiles, 2017

## TRIBUTE

My family and ancestral history has guided me and permeates my work. Our crest, indigo *shibori* tie-dye process, and *sashiko* stitching, combined with family images, are embedded with memories. So, my work combines cultures of East and West, old and new, inspired by my Japanese heritage. This piece is a tribute to how my parents, Koji and Ayame Tasaka, endured and rebuilt our family's lives. One key inspiration was my mother's practice of *ikebana* and *chanoyu*, which she brought to Canada as an immigrant. I also honour Japanese Indigo Master and *shibori* artist Hiroyuki Shindo.

YVONNE WAKABAYASHI





Mixed media (tarpaper, wood, *sumi* paper, audio-visual projection), 2013

## CONTINUUM: A JAPANESE CANADIAN HISTORY

“*Continuum*, resembling a layered cake, describes the history of Japanese Canadians and my personal familial history before and after internment and dispossession. Each layer of my clay sculpture invokes multiple symbols and histories: the bottom describes immigrant experiences; the middle is about the dispossession and internment, the top is about the struggle for Redress; highlighting the resilience of Japanese Canadians. The top features a *kokeshi* doll, symbolizing future generations.

MARJENE MATSUNAGA TURNBULL

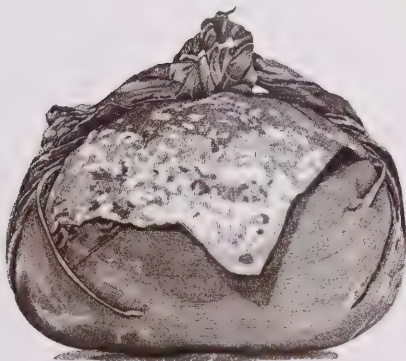


Detail, mixed media (clay, glazes, lustres, acrylics, copper wire), 1992

## GHOSTOWN & LADDER TO THE MOON

“The *Ghostown* piece is intended to both memorialize the camps and pay homage to the struggles and aspirations of the 22,000 internees. Each time the piece is shown, volunteers help assemble the miniature tarpaper models in this installation, recalling the cramped shacks hurriedly built by Japanese-Canadian workers for their own incarceration. *Ladder to the Moon* represents hope, in reference to a conversation I had with my daughter when she was small, where she wondered if it would be possible to build a ladder to the moon.

STEVEN NUNODA



Etching and handpainting on gampi with wax and thread, 2017 to present

## AN ARCHIVE OF REMEMORY AND COLLECTED STORIES

“Drawn to the complicated narrative of the incarceration of Japanese Canadians, the work explores how these memories have been stored and packed away. For how does one sort, contain, and navigate the weight of individual memory? How does trans-generational memory get passed on? Inspired by a traditional form of Japanese wrapping known as *furoshiki*, I have layered family stories into the folds of a wrapping meant to carry or protect. Using photographs and oral histories from Japanese Canadians, the work has become a library of their memories—acknowledging the stories that have been shared, kept silent, or forgotten.

EMMA NISHIMURA








Acrylic on canvas, 2012–2017

#### INTERIOR REVISITED

 The duality of being Japanese Canadian is at the heart of my work. Having experienced the upheaval of the internment years, my art reflects conflicting views: the difficulties of acknowledging and accepting my Japanese heritage. I chose to reflect this dilemma by integrating my predominantly abstract paintings with images from traditional Japanese woodblock prints. Thoughts and images of the 'camps' are never far away; they find their way into my work. Ultimately, the paintings celebrate my dual heritage and my learning to embrace the blended beauty of two cultures.

NORMAN TAKEUCHI



# GODS IN MY HOME

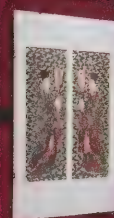
Chinese New Year with  
Ancestor Portraits and  
Deity Prints

HOW TO  
SEE IT

ON NOW

Patricia Harris Gallery  
of Textiles & Costume

Generously supported by Exhibit Patron E. Rhodes  
and Leona B. Carpenter Foundation



**T**he portraits and prints featured in the *Gods in My Home* exhibition played an integral role in traditional Chinese households. Honouring gods and ancestors, these works were on display for the Lunar New Year, when according to popular belief, deities would visit Earth to bestow blessings and bring good fortune.

The exhibition spotlights the ROM's unique ancestor portraits and popular woodblock prints, many of which have never been on display before. It combines the genres of ancestor portraits and

popular prints to showcase two distinct styles—portraiture and woodblocks—and their cultural significance around the Lunar New Year. These works are viewed through the lens of their unique status as images used for domestic worship of popular gods and ancestors in regular households during the late imperial and early Republic periods.

The quality and craftsmanship of the diverse prints offer exceptional insight into the social stratification present at the time these works were created. Not everyone could afford to own art, especially in rural China, where families worked hard to meet their basic needs.

Prosperous families could have their lineages represented in portraiture, but the average family relied on mass-produced, affordable woodblocks. People made a special effort to purchase these prints around the New Year for decoration and worship.

Featuring a wide array of prints and paintings, ancestral portraits, and paper gods, the exhibition explores shared family values, ritual concepts, and belief in visual powers. The works reflect a Chinese view of reverence and the belief that ancestor portraits and deity prints were capable of blessing and protecting the prosperity of family lines. ■





## Liu Hai Plays Tricks on the Golden Toad 劉海戲金蟾

Nineteenth to mid-twentieth century / Woodblock print / Ink and colour on paper / 36.4 × 19.6 cm, each / Wangrongxing 王榮興, Taohuawu, Jiangsu 江蘇桃花塢 / ROM a: 969.168.43, b: 969.168.44



The theme of "Liu Hai plays tricks on the golden toad" originated from a Daoist tale. Liu Hai was a historical figure named Liu Cao who lived in the Five dynasties. He was a prime minister of the State of Yan. He became enlightened with the help of a Daoist adept. He chose to be a Daoist priest to continue his cultivation and adopted the new title Haichanzi. A Chinese saying states, "Liu Hai plays tricks on the golden toad, and it sprinkles gold coins at every step." As such, Liu Hai is regarded as a god of wealth. In the prints, the two boys share some similarities in appearance and gestures. The boy teasing the toad on the right is positively Liu Hai. The boy treading on the hehe (the treasure box and lotus) on the left is probably one of the two Immortals of Harmony and Unity.



Unidentified artist **Ancestor Portraits of a Man and His Wife** 祖先像 (夫婦)

Qing dynasty, 1644–1911 / Hanging scroll / Ink and colour on paper / a: 100.3 × 59.7 cm b: 100.3 × 59.5 cm / ROM a: 994.195.1.2, b: 994.195.1.1  
Gift of Dr. and Mrs. Newcombe



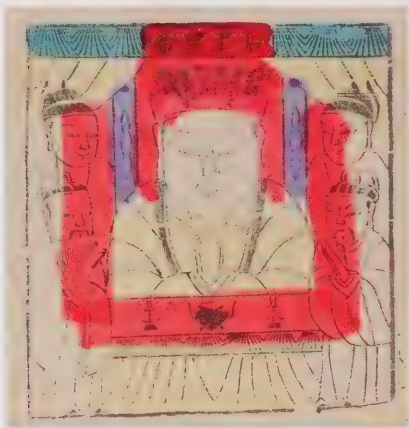
These paired portraits of a husband and wife are revealing examples of painted ancestor portraits that were influenced by the photographic portrait, a genre newly emerging through the Western invention of the camera during the nineteenth century. The rendering of the sitters' faces is exceptionally life-like, with careful shading. The faces were painted using extremely fine brushes, imitating a photographic image. We could even mistake them for photographed faces that were cut and pasted onto the painted portraits—a fashion that could occasionally be seen in the late Qing period. Western techniques are shown not only in the three-dimensional modelling of the sitters' faces, but also in the rendering of the chairs, which also look realistic with a convincing perspective.





## Beijing Paper Gods

1. Earth Emperor / 后土皇帝 / 29.2 × 26.2 cm / 969.168.53 / 2. The Appropriate Response God of Medicine / 感應藥王 / 28.8 × 28.5 cm / 969.168.63 / 3. Manjusri Bodhisattva / 文殊菩薩 / 32.4 × 27 cm / 969.168.6 / 4. Maitreya, the Buddha of the Future / 南無弥勒佛 / 26.5 × 26 cm / 969.168.72 / 5. God of the Heavenly Kings' Storehouse / 天王大庫之神 / 31.5 × 27 cm / 969.168.78 / 6. Heavenly Immortal Goddess / 天仙娘娘 / 27.3 × 26.7 cm / 2018x5.4 / 7. God of Foreign City / 胡都之神 / 28.6 × 25.7 cm / 969.168.10 / 8. White-robed Guanyin Who Sends Sons / 白衣送子觀音 / 27 × 27.5 cm / 2018x5.15 / 9. God and Goddess of the Bed / 床公床母 / 40 / 27.4 × 24.5 cm / 2018x5.8



1



2



3



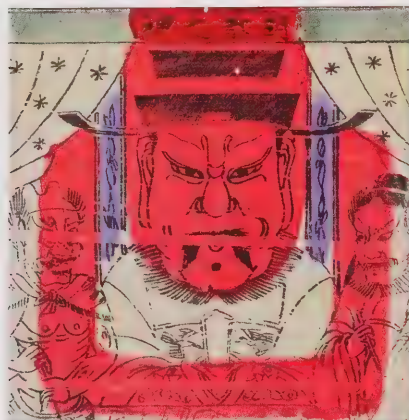
4



5



6



7



8



9

Paper gods were created for worshipping the heaven and gods in various rituals. The Chinese term for paper gods varied from region to region and from time to time. For example, they could be called paper horse, god horse, holy sacrifice, armoured horse, and more. The production of paper gods was scattered all over the country. Commonly called "one hundred" pictures in Beijing, these sets included popular Buddhist and Taoist gods, deified founders of various professions, and folk gods popular with commoners. The images were stacked and burned after worship to send the gods back to heaven.



# Bring home a dinosaur.

This season, ROM Boutique offers a unique opportunity to bring home a part of *Zuul*—the 76 million-year-old dinosaur specimen taking centre stage in the current exhibition *ZUUL: Life of an Armoured Dinosaur*, with support from presenting sponsor Sinking Ship Entertainment.

ROM Boutique offers several souvenir apparel, and home décor products that celebrate the ROM's new *Zuul* exhibition and other dinosaur collections.

[shop.rom.on.ca](http://shop.rom.on.ca)

Life-sized cast of *Zuul*'s skull; price available upon request.

## ROM BOUTIQUE

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ROMTravel

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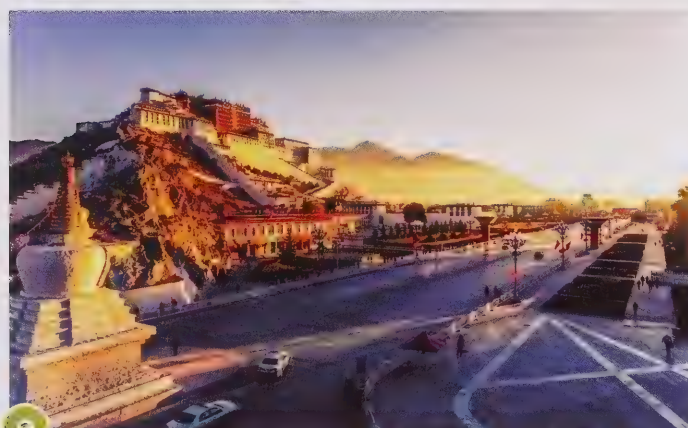
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**OCTOBER 6 TO 25, 2019**



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With archaeologist Trinity Jackman, discover the historical riches and natural beauty of Sicily.

**MAY 4 TO 15, 2020**



**HIGH ARCTIC**

Join CBC's *Quirks & Quarks* host, Bob McDonald, on a cruise to the High Arctic.

**AUGUST 10 TO 22, 2020**

**ROMBus**



In 2019, ROMBus offers wonderful new adventures and voyages of discovery. A unique opportunity to meet and become acquainted with the Amish is coupled with a visit to the busy St. Jacob's Market. Enjoy a taste of Indian and Sri Lankan cultures during a day that includes two very unusual temples. Step back in time to the pretty town of Grimsby or take a trip on a ship that has been plying the waters of Lake Muskoka for more than 130 years! Or centuries ago, learn how Canada's earliest inhabitants taught us a whole new mode of transport – the canoe! Take in live theatre in Port Dover, or visit the mystical town of Brigadoon at Shaw. And finish the year with a cross-cultural Christmas.

ROMBus has trips from May to December. Check the website and ROMBus brochures, available in early 2019.

**TRAVEL WITH US**

For information on upcoming trips, contact ROMTravel at

**416.586.8034**

**travel@rom.on.ca**

**rom.on.ca/travel**





## TREASURES AT THE ROM

Creating powerful  
experiences and lasting  
legacies

It's almost impossible to imagine the countless treasures the ROM stewards on behalf of the people of Ontario—more than 13 million art objects and natural history specimens spanning time. With the opening of *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India* this month, the Museum is even more treasure-filled than usual. We are so grateful to our hardworking committee members, donors, sponsors, and partners for celebrating the opening of this stunning exhibition at the ROM Ball on March 6, 2019, which raised over \$500,000 net in support of the Museum. Thank you for sharing an unforgettable evening with us!

As you'll read in the following pages, work has begun on the future Willner Madge Gallery, Dawn of Life at the ROM. We were thrilled to make this announcement on National Philanthropy Day thanks to the extraordinary generosity of Jeff Willner and Stacey Madge. This new gallery will feature remarkable treasures of an ancient past

with some of the world's most spectacular fossil specimens.

I am always amazed at how our collections, research and programs stir such passionate community engagement and often transform the lives of our visitors. Undeniably, sparking a newfound curiosity or interest, inspiring a deeper understanding of a complex issue, or expanding perspectives on the urgent questions of our time are the moments that feel the most special at the Museum. And these lasting memories are among the real treasures to be found hidden in the galleries.

*Susan*

**SUSAN HORVATH**  
PRESIDENT AND CEO  
ROYAL PATRONS CIRCLE CHAMPION  
LEVEL MEMBER

GET IN  
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416.586.8055

[susanh@rom.on.ca](mailto:susanh@rom.on.ca)

[rom.on.ca/support](http://rom.on.ca/support)

[@SusanH\\_ROM](https://twitter.com/SusanH_ROM)



### GET YOUR GOLF ON!

Join us for the fourth annual ROM Classic Golf Tournament on September 12, 2019 in support of the Museum.

Compete for one-of-a-kind trophies inspired by the ROM's collections and enjoy an 18-hole tournament, on-course contests and gourmet lunch at the beautiful Beacon Hall Golf Club. To secure your foursome or sponsorship, please contact

Heather Anthony at

[hanthony@rom.on.ca](mailto:hanthony@rom.on.ca) or

416.586.5772.



### UPGRADE FOR AN EXCLUSIVE OPPORTUNITY

Become a member of the ROM's Young Patrons Circle (YPC) or Royal Patrons Circle (RPC) by March 25, 2019 to attend a special reception and after-hours tour on March 28, 2019. Join Dr. Deepali Dewan, Dan Mishra Curator of South Asian Art and Culture and reporter Aparita Bhandari in a fascinating discussion exploring the new exhibition *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India*.

To join or upgrade your membership, please contact Jessica Hall-Cummings at [jessicah@rom.on.ca](mailto:jessicah@rom.on.ca) or 416.586.8003.





### MAKING A BEQUEST

A charitable bequest is a promised gift given through your will. It's a simple way to make a significant contribution to the ROM while maintaining your present financial security. Your bequest may be given for the Museum's highest priority needs, for a specific program, or to establish a permanent endowment fund.

## LIVES & LEGACIES AT THE ROM

A promised gift to the Museum to preserve our natural and cultural heritage

If you ask Iris Toppings about her favourite part of the ROM, she'd be quick to point out the incredible breadth of the Museum's galleries of art, culture, and nature that inspire learning and discovery. If she had to choose one, she confides: "I'm always so very impressed with the Life in Crisis: Schad Gallery of Biodiversity. It demonstrates the impact of humans on the environment and Earth's interconnected life, and impels us to preserve our planet."

For our first profile in a new Lives & Legacies series in *ROM* magazine, we had the privilege of connecting with Iris to discuss a passion for knowledge that culminated in her decision to make a promised gift to the ROM. A long-time member of the Department of Museum Volunteers and an avid reader who actively keeps abreast of current events, she feels that understanding our present and future often demands looking back to the past.

For many visitors whom Iris regularly leads on tours of the ROM's exhibitions and galleries, this passion for knowledge is clearly evident. She recounts *Water: The Exhibition* (2011) as one of her most memorable experiences as a docent over the past eight years, which provided ample opportunities to engage visitors in what remains a critical issue of our day. "I was moved by the life-giving aspect of water — and the danger of it being wasted and polluted," Iris remarks.

By including the ROM in her will, Iris is leaving a gift that will help ensure that the Museum can continue to provoke dialogue and action on issues that matter to our communities and planet for generations to come. "A gift to the ROM supports an institution that is on the cutting edge of collecting, preserving, and studying materials from our natural and cultural worlds," says Iris. "Society is always the beneficiary of this endeavour. It is part of our common heritage."

### LEARN MORE

To learn more about leaving a legacy at the ROM, contact Janice Correa at [janicec@rom.on.ca](mailto:janicec@rom.on.ca) or 416.586.5578.



# NEW WILLNER MADGE GALLERY, DAWN OF LIFE ENTIRELY FUNDED BY ROM SUPPORTERS



It's not every day the Royal Ontario Museum proudly announces a new gallery funded solely by our community of generous supporters. On November 14, 2018, the ROM family celebrated the final leadership gift to establish the Willner Madge Gallery, Dawn of Life. A landmark \$5 million commitment from philanthropists Jeff Willner and Stacey Madge will create a new palaeontology gallery dedicated to life before dinosaurs.

"I'm very pleased to join other leadership donors and the ROM in telling the story of life on Earth through this exciting new gallery—the first of its kind in North America," said Jeff Willner. "This is a story for all people, told from a uniquely Canadian perspective, which will help us understand not only our past, but also the world we'll live in tomorrow."

The new 10,000-square-foot permanent gallery will explore the beginnings of life on Earth nearly 4 billion years ago to the dawn of dinosaurs and mammals about 200 million years ago and represents a powerful testimony to the power of philanthropy. "The Willner Madge Gallery, Dawn of Life will inspire people to marvel at how life evolved on our planet, and to do so through a lens that is distinctly Canadian in physical origin," said Josh Basseches, Director & CEO, ROM. Much like fossil hunting itself, funding a new gallery requires teamwork, perseverance, and passion. Donors to this project share not only a curiosity about life's earliest beginnings, but also a commitment to sharing the



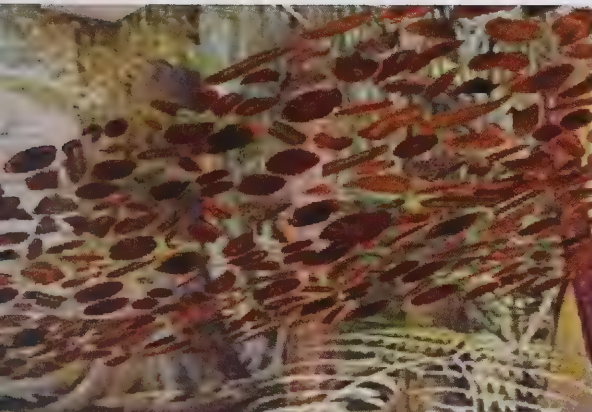
This is a story for all people, told from a uniquely Canadian perspective, which will help us understand not only our past, but also the world we'll live in tomorrow.

early life story with the public and, above all, a belief in the power of their donation—however big or small.

The ROM is grateful to all supporters of this new gallery project, which has garnered community funding from over 100 donors, with gifts ranging from \$10 to \$5 million.

Take the example of nine-year-old Reese, who was captivated by the preview gallery after learning about the Cambrian period at his montessori in Toronto. Reese and his classmates designed and sold handmade holiday cards using rubber stamps they crafted to resemble fossils such as *Anomalocaris canadensis*, an ancient predator from the famous Burgess Shale in British





**Opposite:**  
Jeff Willner and  
Stacey Madge.

**Left:** Gallery  
rendering.

**Top right:**  
Isabel, Audrey,  
Zachary, Reese,  
and Roland with  
Dr. Jean Bernard  
Caron, Richard  
M. Ivey Curator  
of Invertebrate  
Palaeontology.

**Right:** A shot of  
the Dawn of Life  
preview gallery.

**Bottom right:**  
Donors and  
partners of the  
new gallery.



Columbia. They proudly presented \$200 to Jean-Bernard Caron, Richard M. Ivey Curator of Invertebrate Palaeontology, who will oversee gallery development.

“This new gallery will invite the public to become time travellers and to discover where we all come from,” said Caron, after giving the young philanthropists a behind-the-scenes tour of the ROM’s world-renowned early life fossil collection. “Every part of the Earth’s story—our shared history—is written in the rocks of Canada, a legacy we can now share with curious kids and future generations.”

**Construction of the Willner Madge Gallery is slated to begin this year, with an anticipated public opening in 2021.**



#### THANK YOU TO OUR GENEROUS LEADERSHIP DONORS AND PARTNERS!

The Willner Madge Gallery, Dawn of Life has received generous support from additional leadership donors, including Richard M. Ivey & Family, The Salamander Foundation, Elinor Gill Ratcliffe, the Dorothy Strelsin Foundation, the Louise Hawley Stone Charitable Trust, and Albert and Barbara Milstein & the Polk Family Funds. The Museum would also like to acknowledge its vital 40-year partnership with Parks Canada and support of the Madeleine A. Fritz Palaeontology Funds.





MUNA AL-JOULANI  
Vice President,  
HR Relationship  
Management and  
Employee Experience  
CIBC Mellon

**What do you enjoy about the program?**

It allows us to provide our employees with incredibly unique and enriching experiences. The ROM has so many different offerings that each visit has the potential to be a completely new experience from the last.

**What has been a highlight for you since joining the program?**

The complimentary admission for our employees and their families on Corporate Appreciation Day is a wonderful opportunity for our employees to spend time with their loved ones while expanding their horizons and learning something new.

**What is the major value you see as a ROM corporate member?**

We regularly receive positive feedback from our employees regarding the benefits of our

corporate membership. We strongly believe in the importance of supporting the communities where we live and work, and our employees appreciate our support for the ROM.

**What is your favourite ROM corporate membership benefit?**

Special events like Friday Night Live and behind-the-scenes tours allow us to experience the museum in a completely different way and our guests always have a great time.

ROM Corporate Membership levels vary from \$5,000 to \$25,000. To join the program or discuss customized membership perks, please visit [rom.on.ca/corporatemembership](http://rom.on.ca/corporatemembership) or contact us at [corporate@rom.on.ca](mailto:corporate@rom.on.ca) or 416.586.5736.

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# ROM BALL



2019 ROM BALL COMMITTEE • PHOTO BY GEORGE PIMENTEL

## A GLITTERING EVENING

The Royal Ontario Museum extends its deepest thanks to our supporters and partners for celebrating the stunning exhibition *Treasures of a Desert Kingdom: The Royal Arts of Jodhpur, India* at the ROM Ball on March 6, 2019.

**ROM BALL 2019 COMMITTEE:** Deepak and Neera Chopra & Victor and Maureen Dodig (Co-Chairs), Isabel Alves-Vettoretto, Jennifer Ivey Bannock, Stephen Bowman, Mary Anne Bueschkens, Jayshree Khimasia, Vikram Khurana, Dan Mishra (Honorary Chair), Patricia Olasker, Anjali Patel, Jennifer Smuschkowitz, Robin Turack, Monica Virmani

**VISIONARY TABLE:** Anonymous, Vettoretto Family

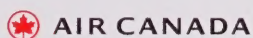
**LUMINARY TABLE:** Adgar Investments and Development Inc., Bennett Jones LLP, Cargojet, Conundrum Capital Corporation, Davies Ward Phillips & Vineberg LLP, Dominion Bond Rating Service, The Effort Trust Company, Linamar Corporation, Purolator Inc., Stonegate Private Counsel

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# Tools for the Dig

A motley assortment of specialized and improvised tools

BY KELLY FERGUSON

As the days grow longer and the ground begins to thaw, archaeologists start their preparations for summer fieldwork. Take a peek into an archaeology fieldwork kit. One of the things you'll notice about the kit is its motley assortment of specialized tools and everyday items. The truth is that sometimes in archaeology an improvised tool is best. For instance, when archaeologists excavate soil from small or hard-to-reach areas, there is nothing better than an ordinary spoon. What is the secret to smooth excavation walls? We tidy our walls by clipping roots with garden shears and use dustpans to sweep up loose soil.

**Tecnu soap** – Poison Ivy, Oak, and Sumac plants thrive at archaeological sites in North America, making soap strong enough to cut through the allergenic urushiol oils that get on tools and skin a must-have item.

**Munsell colour chart** – Archaeologists use charts like this one to record subtle soil colour variations.

**Trowel** – The mason's pointing trowel, with its edges filed sharp, is the archaeologist's trademark tool. It is used to excavate the soil in thin layers, almost like peeling an apple with a paring knife. A true multi-tool, the trowel can be a knife, a hammer, a ruler, a probe, and an easel. Many archaeologists use the same trowel for an entire career. ▀






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# ZUUL

**LIFE OF AN ARMoured DINOSAUR**

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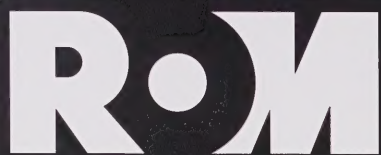
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**Come face-to-face with a newly discovered dinosaur and explore  
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**ON UNTIL MAY 20, 2019**

The ROM is an agency of the Government of Ontario. Zuul © Sinking Ship Entertainment Inc.





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The ROM is an agency of the Government of Ontario.



Detail © Isak Pretorius

# WILDLIFE PHOTOGRAPHER OF THE YEAR

**N** NATURAL  
HISTORY  
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